

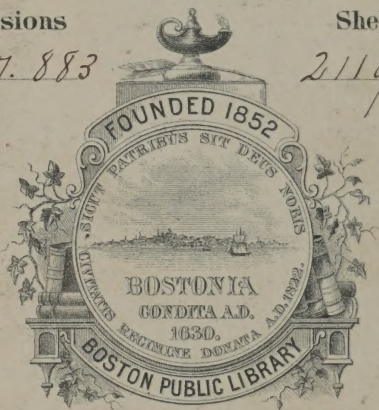


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HOW TO PUBLISH A BOOK,

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DIRECTIONS AND HINTS TO AUTHORS.

BY

ERNEST SPON.



LONDON:

E. & F. N. SPON, 48, CHARING CROSS, S.W.

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HOW TO PUBLISH A BOOK.

THE arrangements entered into between authors and publishers for issuing and bringing books before the public are very various. The following plans are those most frequently adopted :—

1. Submit the manuscript to a respectable publisher, who, if he approves of it, and thinks it will suit both his market and his pocket, will purchase the copyright for an agreed sum, the amount of which must depend upon the character of the work and the ability or fame of the writer.

2. A more satisfactory plan is for the author to accept a certain fixed sum upon each edition, or upon a certain number of copies of his work as its sale progresses. This sum is termed a royalty, and when a royalty is accepted by an author the copyright belongs to the publisher, but is always held subject to the payments of the royalty. A more equitable arrangement than this could not be effected, as if the work is unsuccessful the publisher does not lose so much capital as he would have done had he purchased the copyright without such a condition; and if the work is successful, the author receives his fair share of the profits.

3. Is that of publishing on commission. An estimate is given at the outset; the work prepared at the author's expense, in accordance with that estimate, published, and the sale accounts regularly made up and forwarded every six months, in January and July. A commission of 10 per cent. is charged on the *net* proceeds for which all publishing arrangements are undertaken, exclusive of charges for advertise-

ments. The July accounts are due on the 1st of October; and the January accounts on the 1st of April.

4. The publisher undertakes to print and publish at his own cost and risk, dividing the profits equally with the author on an account to be rendered annually, in July. Under this plan the copyright is the joint property of the author and the publisher.

5. If the author does not wish to advance the money, but is certain of an extensive sale among his friends when the work is issued, he undertakes to purchase a certain number of copies at the trade price and thus make his profit. In this case the proceeds of the publisher's sale would go to meet the cost of production, after which the profits would be equally divided, the copyright remaining with the author.

6. The publisher will furnish the author with a careful estimate of the cost of an edition, including printing, corrections, paper, illustrations if any, binding, and advertisements; and will enter into an agreement to share equally with the author the expenses and profits of the work, and whatever the result the author is freed from further responsibility. On this plan the copyright remains with the author.

DIRECTIONS TO AUTHORS.

Most young authors are unfamiliar with all that relates to printing and the other processes necessary to the publication of their works; a few pages relating to these processes may therefore be profitably read, and it is hoped understood, as there are no very abstruse mysteries in the matter.

This information is the more necessary, as in many cases the author has with his first essay, before his name is known or his reputation established, to publish on his own account. A publisher will of course take all the trouble on himself, and manage all the merely commercial parts of the operation

more advantageously than could be done by an author. Still, however, an author should have some clear notions of the way in which a book is transformed from a manuscript into an appropriately-bound readable volume, and not be left in a state of doubt with respect to this subject.

PREPARING THE MANUSCRIPT.

A golden rule to be observed by authors is to make up their minds as to what they mean to say, and as to the manner in which they mean to say it, before they enter into business relations with the publisher. If they do not they will have to pay for it, or some one will have to pay for them. Young writers often complain that they are not quite sure how a thing will read, until they see it in print; but experienced writers eschew this illusion, well knowing how apt it is to be attended with trouble and expense.

Of all those of whom we know anything who have got through a great deal of literary work, hardly one has been a great corrector or addition-maker upon proofs; but has well considered his matter before sending it to the printer, and has afterwards contented himself with correcting the printer's mistakes, or such mistakes as may have escaped the printer's reader, who corrects the proofs before they are sent to the author.

Another rule an author should observe is to write as legibly as possible; a great deal of trouble and a great deal of expense are saved by putting a clear manuscript into the hands of the printer. Compositors, as the workmen are called who copy the manuscript in type, are sharp-sighted, and not unfrequently very clever fellows, improved by practice, so as to read most hands, and to guess at a blurred or a strange-looking uncertain word by the sense of the context, or of what precedes or follows the word; but if the author relies upon their doing so he must not wonder if errors of the

gravest character appear in the text from the compositors being perhaps utterly unfamiliar with the particular subject to which the book relates.

There are various modes of writing manuscripts intended for the press. A good method, and the one in most general use among authors, is to write on separate sheets of paper, taking care to number the sheets, or folios, as the sheets are technically called by printers, observing to write only on one side of the folio, and to leave the opposite, or under page, blank. It is a capital plan to have a clear margin on either side of the writing, for then the margin can be reserved for alterations and additions,—which might otherwise be crammed in between the lines of the manuscript as confused and perplexing interlineations,—for foot-notes, or for any hint or instruction it may be considered necessary to convey to the printer. In this manner the greatest possible clearness may be attained, and the whole page of manuscript placed under the compositor's eye complete in itself, without the necessity of turning over, or of hunting and guessing at matter crowded in between the lines.

If it is absolutely necessary to write upon the under page, place the words, Turn over, between brackets, at the lower right-hand corner of the folio.

Whenever a manuscript is roughly written, and full of emendations or alterations, erasures and interlineations, it will be a great saving, both in time and in expense, to have the whole fairly copied before sending it to the printer. Compositors' work with the type costs a great deal more than mere penmanship; and corrections upon proofs frequently cost considerably more than the original 'setting up,' or composing. About five per cent. upon the cost of the setting up is considered a fair proportion. Alterations, transpositions of sentences, and changes of words, will raise this five to fifty per cent.; indeed we have known instances where the

price of corrections has equalled, or even exceeded, the whole price of the original setting up of the type. This will be understood when we reflect that the mere change of a word in a line will often derange a whole page, or more.

Most young authors will be inclined to take advice of friends before venturing upon the final ordeal of publication. If they show their work in manuscript, the reading must be more tedious to the friends consulted than if they show it in proof-sheets, but in the latter case if they adopt suggestions or improvements the expenses of printing will, in all probability, be considerably augmented, while the work will only be read piecemeal, as it is the custom of printers to send out but two or three sheets at a time to the author.

Indisputably, the very worst way of making any considerable corrections or addenda is to interline the manuscript. If the manuscript be completed, and no good margin be left, a preferable method is to write new insertions or addenda on separate folios or sheets of paper, numbering each, and referring them to the pages, and numbering the parts of the pages where the insertions are to come in.

To novices we would recommend particular care and *distinctness* in punctuating their manuscripts, as it gives just as much trouble to correct a comma or a semicolon as to correct a capital letter; and moreover, if authors do not punctuate, printers are pretty sure to punctuate for them, and printers' punctuation is not always the best, or the most consonant with the author's sense and intention.

In some cases it might be advisable to submit the manuscript to a publisher or bookseller, for the last touches and corrections; respectable publishers always possess the means of getting the manuscript carefully revised, or, if necessary, materially corrected and put into better order by experienced literary men; and besides, a publisher's own suggestions are nearly always worth attending to.

THE ESTIMATE.

Let us suppose the manuscript completed and properly prepared for the printer. If the author has written on the plan we have recommended, or has, in any other way, observed a tolerable uniformity, it will be a very easy matter to calculate how much his manuscript will make in print, in any given type. A page like the one now under the reader's eye consists of thirty-four lines, each line containing, on an average, ten words: a volume varies from three hundred and fifty to five hundred pages. If therefore the author's manuscript should contain thirty-five lines in a page, and about six words in a line, one of his manuscript pages will make about five-eighths of a page of print, and five hundred and sixty-seven a volume of three hundred and fifty pages; eight hundred and ten of his manuscript pages will form a volume of five hundred pages. Other proportions may easily be calculated after this plain and simple rule.

By a little arrangement called unleading, the same space could be made to contain, by close printing, one-fifth the number of lines more; and although the difference between the close or what is called heavy page, and the open or light page, would be seven or eight lines, the expense of setting up the type is the same in both cases.

If, on calculation, it should be found that a volume of manuscript, by being set up in type after the rate of thirty-four lines to the page, would make three hundred pages, and it is desirable to extend it to four hundred pages, this can easily be done by adopting throughout the volume twenty-six lines to the printed page.

TYPE.

As we have known even veteran authors, after a life spent among books and printers' proof-sheets, entirely ignorant of the names of the different types, we give specimens and names of the different sizes of type now in common use.

PICA.

Spons' 'Dictionary of Engineering' is not ostensibly projected as a work intended to afford new information upon every subject of which it may treat, as its title in a measure could be said to imply. Reference is freely made to works of well-known authority in special branches of engineering practice. It will assuredly fulfil the expectations upon which it was projected, in being useful not only to the experienced engineer, but to all who are in any way interested in the rapid progress which has been made during the past few years in the successful application of the sciences to the arts.—'The Builder,' Feb. 26, 1870.

SMALL PICA.

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LONG PRIMER.

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BOURGEOIS.

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BREVIER.

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NONPAREIL.

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PEARL.

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The type called Long Primer stands midway between the largest and the smallest type used in printing books.

Engravings, maps, the quality and thickness of the paper, and so on, must be taken into consideration in estimating the probable size and expense of a book. The author must also notice that type smaller than that used for the body of the work, tables, symbols, chemical and algebraic formulæ, and works in a foreign language involve an extra charge.

THE PROOFS.

Having selected his type, settled his page, and sent in his manuscript, or portions of it, to the publisher, the author will soon receive some proof or proofs; and here additional care becomes necessary, for, although the matter is corrected in the printer’s office before any proof is sent out to the author,

or to whoever engages to see the work through the press for the author ; and although in printing offices of any note the readers employed to correct the compositors' mistakes are respectable, careful, intelligent, and, not unfrequently, well-educated men, some few mistakes will almost inevitably escape their keen eye and their correcting pen. Any typographical mistake or mere printer's error, which does not exist in the author's manuscript, or *copy*, as it is technically called by the printers, is corrected without charge to author or publisher ; but all other errors, together with after additions or alterations, are, of course, *chargeable to the author or to his publisher* ; and hence the expediency of the author's attending to the few rules we have laid down for him ; unless, indeed, he is indifferent to expense, and chooses to indulge a taste for composing or recomposing half his book after it is in the hands of the compositors. These typographical or printers' errors ought always to be found marked in the margin by the printer's or reader's mark, which is like the sign of a sharp in music, thus #. The author need not trouble himself with such errors, as they are sure to be corrected by the printers. Novices in the business of proof-correcting are very apt to make a sad confusion of it. Lady-authors, in particular, seem at first almost invariably to correct their proofs as they do their manuscripts, that is, by interlineations ; and as the space between printed lines is at most but a narrow one, there naturally follow indistinctness and perplexity to the compositor. A little attention to a few rules, marks, and signs, will remove all this difficulty, and render the work of correction, so far as the mechanical part of the work is concerned, a very simple and easy matter.

There should be no interlineations whatever. The letter or letters, the word or words, that are wrong should be struck out by drawing the pen lightly across them, and the right

letters or words should be written distinctly in the margin, opposite to the line or lines where they occur. Printers' proofs have, or ought always to have, good broad margins for these corrections, and for alterations; it is only in the margins that printers ought to look for them.

When a letter or word has to be struck out of the proof, without having its place supplied by another, the author or corrector, after drawing his pen through it, should make a δ in the margin, which letter δ stands for *dele*, or blot out.

If the author or corrector wishes any letter or word that has been erased by the printer or the reader, or by himself, to stand as it was originally, he should make a row of dots, , under the word or write in the margin the little Latin word *stet*, let it stand.

If any word or letter has been omitted in the proof, or if the author wishes to insert a new word, he should make a caret at the place in the proof where it is to come in, and then write the word or words in the margin, putting underneath a corresponding caret.

If it is wished to have any particular word or words in italics, the word or words should be underlined once : if it is wished to have a word or words in small capitals, they should be underlined twice =====; and if the capitals are to be full, or large, the word or words ought to be underlined three times =====.

The author will do well to bear in mind the value and significance of these underlinings in the printers' eyes, while he is writing his book, for an abuse or misuse of them is liable to be attended with awkward consequences. Many writers, in the heat of composition, and in the desire of being very emphatic, dash and underline a great deal of what they write. We once saw a manuscript of this kind set up or composed by an unreflecting printer, who threw in his italics wherever there was an underlining, so that when his first

sheet was finished, it was nearly one-half in italics—and a very ugly sheet it was to look upon.

As a general rule to young writers, we should say, “think twice before you underline any word that is an English word, and be very moderate in your use of italics,”—for an excess of them spoils the look of a page, and too many emphaticals crowded together cease to be emphatic; besides, it is decent and discreet to leave the reader, sometimes, to judge for himself as to where the emphasis lies. If the sentence is well constructed, if the words are well chosen, if there is an emphatic force in the thought or idea conveyed in the sentence, the reader may very well find it all out without having his eyes teased with italics.

The substance of the two annexed pages contains all the most necessary marks and signs for correcting proofs. By studying it for half an hour, and by recurring to it when he has his own proof-sheets before him, the young author may learn all that is necessary to be learned in these matters; while the knowledge and the habit cannot fail of being very serviceable to him. We have also given, in an additional page, the proof as it would be when properly revised, or when all the corrections had been attended to. A quick eye and great attention are necessary in correcting proofs; and after the united vigilance of both printer's reader and author, some provoking and obvious mistakes will not unfrequently escape detection, and go forth in print to the world.

If the author corrects his own proofs, he will, at times, see in the margin Qy, the signs (Q) or (?), which are the printer's or reader's abbreviation for *Query*? and are meant to call the author's particular attention to the sentence, or to something in the sentence, which the mark faces. In general, the printer's (?) is worth attending to, even by practised authors. Sometimes the querist humbly doubts whether there be not

something obscure in the construction of the sentence ; sometimes he means to hint that there is an omission, or perhaps a repetition, or a something that strikes him as doubtful, or involved, or as a pleonasm, or an inelegance of some kind or other. Used with moderation and modesty, and, now and then at least, with critical acumen, this marginal Qy is not to be censured as an intruder, but should be welcomed as an honoured, friendly, and useful visitor. When the Query has been attended to it should be struck out with the pen.

After the author has thoroughly corrected his proof he marks on the top of the front page, Revise wanted, if a revise is what he requires ; after a final revision, the word Press ; if there are several small corrections to be made too unimportant to need another proof, Press after correction ; in all cases adding his initials and the date.

MISCELLANEOUS HINTS.

If the author has occasion to quote an authority he should observe always to give careful references, and if numerous, the names of the authors, titles of the works, editions, and so on, are best given at the end of the book. In every case the authorities quoted should be mentioned in the index, and a translation or modern version supplied. Omission or insufficiency of date is a common defect and a great source of confusion in a book. The use of 'this year' ought in the absence of marginal reference to be accompanied with the date in brackets. In many cases it is extremely desirable to give a list of books which treat on the subject of the text, with short notes, if possible, respecting the character and value of the works.

Books of more than two sheets should have either an index or a list of contents ; in most instances, both. The value of a good index, whether as regards time saved or information gained, cannot be over-estimated.

*Explanation of the Marks used in Correcting the
Opposite Page.*

- 1 Is the mark for changing the wrong letter in the word grown.
- 2 To substitute one word for another.
- 3 To close the word in which a space has been improperly left.
- 4 To turn a letter which has been placed upside down.
- 5, 15, 25 To insert points and marks of quotation.
- 6, 9 To have certain parts printed in large or small capitals.
- 7, 20 The first is the method of marking a short insertion, the second of marking a long one.
- 8 To have a blank space put between the words.
- 10 To substitute a comma for a period.
- 11 To remove the unnecessary black mark which appears between the words.
- 12, 14, 21 Different marks for the transposition of letters, words, or sentences.
- 13 To commence a new paragraph.
- 16 Points out a letter that does not stand with the others, 'wrong fount.'
- 17 To have no fresh paragraph.
- 18 To keep in that which by accident had been scratched out.
- 19 To take away any superfluous word or letter.
- 22 To put straight that which stands crooked.
- 23 To have any particular word or part printed in italics.
- 24 To have words printed in small letters, 'lower case.'

*A Printer's First Proof, with the Proper Correctional Marks
in the Margin.*

quality, but the wood of full-grown trees, when thoroughly ¹ o seasoned, makes excellent timber. It is durable in wet situa- ² dry tions, but decays rapidly when ex- posed to the weather, or ³ C immersed in water._A Worms and the white ant attack it with ⁴ ∅ ⁵ ⊙ avidity.

The Mango wood is strong and very light, a cubic foot ⁶ caps. weighing about 41 lbs.

The cohesive, a square inch is 7700 lbs., and the transverse ⁷ force of strength of a piece 1 foot long between the supports and 1 inch ⁸ # square, is 560 lbs., applied in ^A the middle.

590. Nim (*Melia azadarach*).—This is one of the com- ⁹ s. caps. monest and hardiest trees in India, as well as the quickest in ¹⁰ , growth.

In the Northern parts of the Gwalior territory it grows ¹¹ | spontaneously, and attains a height of 40 to 50 feet, with a ¹² tr. diameter of 20 to 24 inches. (The Nim seldom grows straight ¹³ N.P. for than more 8 or 10 feet, above which it spreads into ¹⁴ tr. branches. Long beams are therefore not procurable, ¹⁵ ; but the trunk and branches are cut into short thick planks, which ¹⁶ wf. are much used for the lintels of doors and windows.

The heart-wood is of a light red colour, very like mahogany, which it ~~much~~ resembles in other respects. ¹⁷ run on

It is in great request among the natives for doors and door-frames, on account of its ~~very~~ fragrant odour. It takes ¹⁸ stet a fine polish, ¹⁹ δ strength is not required, for when thoroughly brittle, ²⁰ it becomes dry and is apt to snap at the joints. ²¹ tr.

The weight of a cubic foot is about 51 lbs. The cohesive force of a square inch is 6940 lbs., and the breaking weight ²² _____ in the middle of a piece 1 foot long between the supports _____ and 1 inch square, is 586 lbs. _____

591. ANJILI (*Artocarpus hirsuta*).—THIS is a species of ²³ ital. ²⁴ l. c. the bread-fruit tree, also called the "Jungle Jack," which is ²⁵ ∪/ remarkable for the size of the stem. It is found in the

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The Preceding Page in a Corrected Form.

quality, but the wood of full-grown trees, when thoroughly seasoned, makes excellent timber. It is durable in dry situations, but decays rapidly when exposed to the weather, or immersed in water. Worms and the white ant attack it with avidity.

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ILLUSTRATIONS are of so varied a character and can be executed in such a variety of ways that it is rather difficult to give advice respecting them. If the book is of a scientific character, and illustrations are required in the text, it is best to use wood engravings. For ordinary plates lithographs will serve, but extremely delicate work should be engraved on stone; steel or copper plates may also be used, but they are more expensive than lithographs. The heliotype and anastatic processes afford facilities for obtaining facsimiles of original drawings, and may be utilized with advantage in certain cases; but whatever the subject of the book, good wood engravings carefully electrotyped are after all the best illustrations to use when a large number of copies is required.

The same rule should be observed in preparing copy for engravings as for type, to have it as lucid as possible, and also to keep it apart from the body of the MS., *on separate folios*, as then both letterpress and engravings can be proceeded with simultaneously.

Engravings should be placed in the hands of the engraver as nearly correct as possible, with the scale, if any, distinctly marked, and accompanied by explicit directions, as numerous alterations to any kind of engravings affect them injuriously.

Care must be particularly taken to correct all drawings on wood by writing the directions to the wood-engraver on a slip of paper, not on the wood block, before the drawings are engraved and a proof taken. Extensive alterations to woodcuts necessitate their being re-engraved; and although slight corrections can be made by plugging a block, such a block never prints thoroughly well, and has its cost increased by the alteration.

BINDING.—New works at the present day are usually bound in cloth, with trimmed edges; and cloth binding is now so admirably executed as almost to supersede the use of leather. The character of the binding usually depends upon the taste of the publisher and the skill of the binder; but the following

hints may be of service to those who have had little experience in the matter. See that the book is well sewn ; internal strength is often sacrificed for outward show when cost is considered. Never bind a book wet from the press, as it cannot be made solid without risking the transfer of ink from one page to another. Never let a book of plates be compressed too much in binding, as it injures the impression ; and never give an order for binding without either seeing a specimen or referring to some other bound work as a specimen.

The quantity of gold used to ornament the exterior must be determined with discretion, remembering that books of devotion, science, or instruction, will require little more than the lettering or title in gold, whilst books for presents or the drawing-room may be ornamented with gold to any extent, and have the edges of the leaves gilt.

The characteristics of a well-bound book are that it should open free and fully, so that the work may be read without any necessity for holding down the pages ; that the edges of the boards or covers should be perfectly square, the cloth turning over the edges smoothly and without any inequalities ; that the cloth should be clear and one uniform colour, free from blotches or any variety of shades ; that the end-papers, or papers inside the covers, should be cut so as to leave the same extent of margin all round, and be pasted down evenly, but more particularly at the fold, where the book may be said to hinge, which should be perfectly smooth and free from crease ; that the gilding of the edges should be smooth and of an uniform tint ; that the tooling on the back and sides should be sharp and clear ; without the least perceptible joining of any one line with another.

In conclusion, we would recommend that the edges should in all cases be cut round, so that every leaf may be separated from its fellow.









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